



Taylor & Francis
Taylor & Francis Group



Giants in Folklore and Mythology: A New Approach

Author(s): Lotte Motz

Source: *Folklore*, 1982, Vol. 93, No. 1 (1982), pp. 70-84

Published by: Taylor & Francis, Ltd. on behalf of Folklore Enterprises, Ltd.

Stable URL: <https://www.jstor.org/stable/1260141>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



Taylor & Francis, Ltd. and Folklore Enterprises, Ltd. are collaborating with JSTOR to digitize, preserve and extend access to *Folklore*

JSTOR

Giants in Folklore and Mythology: A New Approach

LOTTE MOTZ

HUGE and uncouth figures whom we meet in Germanic folktales share their designations with characters frequently encountered in Germanic myth.¹ The 'giants,' as they are called in modern English, are thus held to be closely related spirits, similar in character and form, and similar also in their origin. In our main sources of information on Germanic myth, the *Eddas*,² giants are seen as ancestors to the gods, yet as their unrelenting enemies; as wise and powerful, yet often also as outwitted and defeated. Various attempts at probing the significance of this mythical race have yielded various conclusions: that giants symbolise meteorological phenomena,³ that they are the powers of untamed wilderness,⁴ an older dynasty of gods,⁵ demons of nature,⁶ swallowers of corpses,⁷ agents of death or the dead themselves.⁸

A new approach was taken by C. von Sydow, who believed that any true understanding of the Eddic giants must also consider their counterparts in folk tradition.⁹ He noted that in this tradition by far the largest number of tales credit giants with the construction of man-made or natural features of the world. Thus, islands originated because earth transported by a giant in his apron had been lost; or a mountain had arisen because a giant had hurled a boulder or tossed a pebble from his shoe; or a barn, a bridge, or a church had been built by a giant for a price, or for a wager. Since almost always in the tales aspects of the landscape, as well as certain timbered structures, are due to the action of giants (or of the devil, who sometimes takes their place), von Sydow concluded that men, in their desire to explain the presence of these phenomena, had invented a race of beings big and powerful enough to create the mountains and rivers of the world. In time they acquired further qualities, such as wisdom or hostility to the ruling order; the same creatures then entered (according to this view) into the world of the Norse gods, where they proved themselves, because of their size and strength, worthy opponents of the Eddic divinities—and also, if they were female, worthy partners of their beds.¹⁰

Von Sydow's theory thus is based on two main assumptions: that the concept of the giant race did not originate as part of a religious faith, but as a fantasy and intellectual speculation; and that enormous size was their most essential aspect. His view was widely accepted, especially as regards the giants of folklore.¹¹ This present study wishes to include, for reasons stated later, the features of the folklore figures in a new study of giants' characters; it aims to affirm the following points:

- I. Folklore giants and Eddic giants are indeed related.
- II. Size is not their most basic quality.
- III: Their origin lies not in speculation but in myth. 'Myth' is understood, for the purposes of this paper, as a tale about gods and about events concerning

cosmic order, and also as an expression of faith in the gods of which it tells.

IV. If the many tales in folk tradition about giants shaping the landscape were originally born in faith, then the giants were, in very ancient myth, the creators of the world.

I. Let us first ascertain that the folktale giants and the Eddic giants are of common stock. (Tales in which the devil has been substituted for the giant are also consulted.)¹² They hold the following aspects in common:-

Folklore giants live within a mountain cave. In the *Edda*, the hall of Suttung, a giant, was within a mountain, and so well protected by the rock that to see him Odin had to pierce a tunnel through the stone (*Skald* 6); the name *berg-búi*, 'rock dweller,' is a designation of giants.

Folklore giants almost always appear in association with stones and boulders. They may bring huge rocks for the construction they wish to build (often in contrast to the building practices of the particular region);¹³ or they throw or drop a stone in fear or in anger; sometimes they carry stones from one place to another without apparent reason.¹⁴ Furthermore, giants may turn to stone, often when dawn has come upon them by surprise.¹⁵ In the *Edda*: the giantess Hrimgerd turns to stone at the arrival of the dawn (*Helg* 30); Hrungnir's heart and head are of stone, as well as his armour (*Harb* 15); the name *bergrisi*, 'stone giant,' testifies to the giant's close association with stone.

In the folklore tales, that a stone is hurled by a giant is a recurrent motif; groups of standing stones in the countryside or individual boulders near cathedrals or churches are thought to be those which a giant cast in rage or sport; giants throw stones for their amusement or in wrath, or in order to win a woman.¹⁶ Sometimes no reason is given for the hurling of the stone. In the *Edda*, Hrungnir's weapon is a whetstone which he hurls in his combat against Thor (*Skald* 25); the enslaved giantesses Menja and Fenja sing about their glorious past when it was their task to hurl huge stones 'for men to take' (*Grot* 12).

In folklore, giants build houses, bridges, dams and churches.¹⁷ In the *Edda*, a member of the giant race builds the fortress of the gods (*Gylf* 42).

In folklore, giants create the mountains and islands of the world.¹⁸ In the *Edda*, Fenja and Menja arranged the moving of mountains (*Grot* 11).

In folklore, lakes and streams may arise from giants' blood.¹⁹ In the *Edda*, the sea was created from the blood of a giant (*Grim* 40, *Skald* 34, *Gylf* 8).

In folklore, giants are responsible for natural phenomena such as storms, mists, or earthquakes.²⁰ In the *Edda*, a giant's daughter causes a river to rise by straddling it (*Skald* 27); a giant in eagle's shape creates wind by flapping his wings (*Vaf* 37, *Gylf* 18).

In folklore, giants live outside the human community in woods and mountains.²¹ In the *Edda*, the giants live in *Jötunheimar*, far from the dwellings of men and gods and separated by a body of water (*Vaf* 15, *Gylf* 8).

In folklore, there is a frequently recurrent narrative about the 'giant's toy';²² here some member of a giant family, usually a child, seizes a farmer and his plough, to show the dainty toy to his relatives at home. The giant child is reprimanded, with the explanation that 'these small creatures' will one day be rulers over the giant race. This recurrent tale expresses a conviction of the pre-ordained defeat of the giants. In the *Edda*, there is also a pre-ordained defeat for the giant Vafthrudnir who engages in a contest of wits with the god Odin, for

Odin is the wisest (*Vaf* 55).

In folklore, the giant builder in the tales is almost always cheated of his wages, usually through the cunning of the master for whom he is working, and at times through the greater power of the ruling faith.²³ In the *Edda*, the giant who builds the fortress of the gods is cheated of his wages by the gods' cunning, and furthermore destroyed through the superior strength of Thor, for the giant's helper was lured from his task, so that the fortress was not completed at the stipulated time, and furthermore the giant's skull was smashed by Thor (*Gylf* 42). The giant Thrym is tricked into releasing the hammer he had taken from the god (*Thryms*). Hymir is tricked by Thor into giving his cauldron, and later vanquished by this god's superior strength (*Hym*).

In folklore, when giants find that they have been defeated they often fall into a fury in which they may destroy what they have erected.²⁴ In the *Edda* the giant builder is shaken by a mighty fury, a 'giant's wrath,' when he realizes his defeat; through his fury he is then truly recognised as a giant.

In folklore, when giants toil at erecting churches, dams or bridges, their labour consists in bringing the stones. A builder thus 'brings' his stone in flight, or a carter is 'transporting' the last load of stones when he finds he has been tricked.²⁵ Also in the creation of the landscape, the stones are 'brought' by giants, 'carried' in their aprons, 'shaken' from their shoes, or 'hurled' in play.²⁶ Similarly in the *Edda*, the giant builder is not shown in the act of fitting, hammering or planing; the gods marvel at the hugeness of the blocks 'hauled' to the site, and it is the interruption of the *transport* which prevents completion of the building (*Gylf* 42).

Folklore giants are of enormous size; this is clearly apparent in tales where enough sand and stones to form a mountain or an island are carried in a giant's apron.²⁷ In the *Edda*, Thor, searching for a lodging, mistakes a giant's glove for a stately building in which he then proceeds to spend the night (*Har* 26, *Gylf* 45).

In folklore there are uncouth tales about giants, often dealing with the volume of their excrement.²⁸ In the *Edda* the urine, or possibly the menstrual blood, of a giant's daughter raises the level of a river (*Skald* 27).

Folklore giants are hostile to the human community, so that in Christian times the devil, enemy of God and man, replaces in many tales these figures of an earlier faith. In the *Edda*, giants strive continually against the ruling gods.

The instances here enumerated show that the giants of the *Eddas* share many aspects of function, character and appearance with their namesakes in folklore, whom we may thus consider as closely related beings. On this assumption we may look to both forms of the figure for illumination of its significance, the one being preserved through folk memory and the other through the written word. Differences too might be briefly pointed out:- folklore giants show above all superhuman size, while Eddic giants may display a variety of features; folklore giants do not exhibit any close affinity to the ruling faith, nor do they possess the great fund of wisdom of the Eddic giants.

II: To gain information on the size of the giants in the *Eddas*, let us investigate the texts.

II:1. The following adjectives are used in the *Eddas* in reference to giants: 'aged' (*Hav* 104, *Faf* 29, *Scir* 25, *Grim* 50, *Thrym* 32); 'all-golden,' said of a female (*Hym* 8); 'all-wise' (*Vaf* 1, 5, 34, 42); *ám-áttigr*, probably meaning 'loathsome,' (*Vsp* 8, *Grim* 11, *Scir* 10); 'happy as a child,' (*Hym* 2); 'white-browed,'

said of a female (*Hym* 8); 'hard, stubborn or dangerous,' (*Vaf* 32, *Hym* 17); 'fair,' said of a female (*Scir*, prose passage); 'wise,' (*Vaf* 20, 30, 33, 35, *Hav* 14); 'old' (*Hym* 14); 'famous' (*Hav* 140); 'prophetic,' said of females (*Grot* 1); 'stern' (*Har* 20, *Grot* 9); 'tyrannical, hard in counsel' (*Hym* 10); 'ice-cold' (*Faf* 38, *Vaf* 21); 'very wise' (*Skald* 18, 26, *Hym* 5); 'hard to deal with' (*Skald* 26); 'heavy with food' (*Hym* 30); 'celebrated' (*Hym* 21); 'mighty' (*Grot* 1); 'moody, gloomy' (*Hym* 5, 21); 'stud-glorious' (*Grog* 1); 'unhappy' (*Hym* 26); 'bright, shining,' said of a female (*Grim* 11); *scautgiarn* (*Hynd* 30), where the second element means 'eager' but the first is obscure; 'proud, fierce' (*Har* 15); 'of fierce mood' (*Har* 19). These adjectives do not show size to be an important aspect of Eddic giants.

II:2. The following instances may inform us about giants' appearance. The head of the giant Hymir is exceedingly hard; it breaks the cup thrown against it (*Hym* 30). Hrungrnir's head is of stone (*Har* 15, *Skald* 25). Giants may have many heads. Hymir's mother had nine hundred (*Hym* 8), and his retinue are called 'many-headed folk' (*Hym* 35); Gerd is threatened with marriage to a three-headed giant (*Scir* 31); the wise Aurgelmir gave birth to a six-headed son (*Vaf* 33).

Giants may appear in animal form. Hraesvelg in the shape of an eagle creates winds (*Gylf* 18, *Vaf* 37); Suttung and Thjazi take the body of an eagle when pursuing enemies (*Skald* 6, *Skald* 3); Fafnir, who is once called an 'ancient giant' (*Faf* 29), turned himself into a dragon; giants born to witches in Ironwood are in the shape of wolves (*Gylf* 12); the offspring of Loki and a giantess are in the shape of wolf and serpent (*Gylf* 34); the issue begotten on Gefion by a giant are in the form of oxen (*Gylf* 1).

Giants are dark. It is said of Nott, daughter of the giant Narfi, that she was dark and black according to the race from which she came (*Gylf* 10); the goddess Hel, offspring of Loki and a giantess, is half black and half flesh-coloured (*Gylf* 34). This darkness contrasts with some giantesses who are described as all-golden, white-browed, and fair, and also with what is said about Gerd, a giant's daughter—that her arms illuminated the air and the sea (*Scir* 6). Also the giant Buri was said to be fair of features, as well as big and powerful (*Gylf* 6). The giantesses Fenja and Menja are also strong and tall (*Skald* 52).

From the examples cited in this section (1 and 2) we may assume wisdom, age, animal shape, strangeness of features, and relation to cold and ice to have been especially important with the giants. Twice, to be sure, we meet the word *máttigr*, 'mighty,' which could be interpreted as a reference to size, and one giant and two giantesses are described as 'big,' though it is not said that their size was extraordinary. We may also note that giantesses were viewed somewhat differently from their menfolk.

II:3. We shall now look at passages from which we may deduce what the giant's size may be. The following do indeed point to super-human proportions:—The Midgard Serpent, offspring of Loki and a giantess, lies in the ocean surrounding the world (*Gylf* 34). The gaping jaws of the Fenris-wolf touch both the heavens and the earth (*Gylf* 51). Skrímir is so much larger than the gods that his glove can shelter Thor and his retinue (*Gylf* 45, 46, *Har* 26). Thor enters the realm of Utgarda-Loki by squeezing between the bars of the gate (*Gylf* 46). Hymir comments on the smallness of Thor (*Gylf* 48). A giant's daughter is able to straddle an entire river (*Skald* 27). The leg of the dead Hrungrnir cannot

be lifted by any of the gods (*Skald* 25). No one but the giantess Hyrokkin can shove the boat which holds the dead Baldr out into the sea (*Gylf* 49). Mighty millstones are handled by the giantesses Menja and Fenja (*Skald* 52).

Other instances, however, show the giants' stature not to be essentially greater than that of the gods:- The Aesir did not fully recognise the giant builder until he fell into a might rage; his external form therefore could not have been in any way remarkable (*Gylf* 42). Gods can use the same utensils as the giants; thus a cauldron of astounding size, taken from a giant, later served the gods (*Hym*). Thor ate two of the three oxen provided by his giant host for the evening meal (*Hym* 16). Odin could drink in three sips the contents of three cauldrons (*Skald* 6). A dwarf is said to have 'the likeness of a giant' (*Alv* 2). Regin is called both 'dwarf' and 'giant;' he is a dwarf in the prose introduction to the poem *Reginsmál*, but an 'ice-cold giant' in *Fáfnismál* 38. Gods frequently have erotic dealings with giantesses, and the goddess Gefion with a giant; such action would be difficult if they were incompatible in size.

The devil consistently replaces the giant in folklore, if there is to be substitution, yet the devil is not noted for superhuman size;²⁹ what the devil and the giant have in common is their hostile stand against the reigning faith.

Some characters of German folklore also may appear both as giants and as dwarfs, of huge as well as of diminutive proportions; such dual nature belongs, according to Bächtold-Stäubli, to the *Hoymann*, *Fängen*, *bösen Lorgen*, *wilden Leute*, *Eismanndln*, *Rotmäntel*, *Schratl*, *Alpenputz*, *Feuermänner*, and *Schönholden*. Even the king of the dwarfs, the *Zwergkönig*, a tiny creature, may suddenly increase to superhuman height. If giants can so frequently appear as dwarfs, size cannot be their most important feature.³⁰

The evidence indicates that enormous stature is not always and of necessity part of the nature of giants, and thus not the only quality by which they are distinguished. Rather, it is one of a number of features which mark giants as a species separate from men or gods, e.g. the possession of three heads or of animal shape and characteristics. In the *Eddas* the latter certainly are more clearly present. It should also be noted that those instances adduced above (in section II:3) which do indeed visualize giants as beings of abnormal size are all taken from Snorri's treatise; this work is closer in time to our era than most of the Eddic poems, and certainly later than the Eddic and skaldic poetry which it contains.

Von Sydow argued that it was the giant Ymir's enormous size which enabled the gods to shape the universe from his flesh. An Egyptian parallel shows, however, that great volume need not be present for such usage. The primeval being Ptah of Memphis was sometimes identified with the primeval hill, which, in turn, is equal to the world; yet this same god Ptah in later times is often represented as a pygmy.³¹ Nor does folk imagination see uncommon stature as essential for uncommon feats of strength. According to the folklore of Brittany, the Kerions, measuring no more than two or three feet in height, brought enormous boulders for the alignments at Carnac, just as the giants of the North had brought the stones for the 'giants' graves.'³²

Admittedly, superhuman size is certainly the prevailing aspect of the creature called *Riese*, *giant* or *jätte* in modern speech. Yet if, as von Sydow asserts, size was the oldest, most basic quality of giants, and other features were merely acquired through the ages, we may wonder why modern speech has kept only

the earliest of the meanings and utterly forgotten later developments. Size is also the most conspicuous quality of the giants of the folk traditions which were still told and recorded in modern times. Since, as has just been noted, the modern terms designate a being whose main quality is supernormal size, I would suggest that of the many aspects which had once belonged to the mysterious figure of ancient tradition, hugeness of form was singled out to become the most important in our age. It is only natural to emphasize the external qualities of a force after his function and significance have become obscure.

III. We shall now turn to the question of the giants' origin in myth. The following instances are cited to show the giants of the *Eddas* as an intrinsic portion of the pantheon presented by these texts. Since the trickster Loki is not clearly placed either with gods or with giants, he will not be considered.

III:1. Close relation of the giants to the gods. Nott, daughter of the giant Narfi, married Delling, one of the Aesir; their son is Dag (*Vaf* 25, *Gylf* 10); Frey married Gerd, a giant's daughter (*Hynd* 30, *Scir*); Odin married Jörd, of giant origin, and their son is Thor (*Skald* 33); Thor married the giantess Jarnsaxa, and their son is Magni (*Skald* 25); Njord, a god, married Skadi, a giant's daughter (*Skald* 3); Odin slept with Gunnlöd, a giant's daughter (*Hav* 108, *Skald* 6); the goddess Gefion conceived four sons from a giant (*Gylf* 1); Thor lodged with the giantess Grid, the mother of Vidar (*Skald* 27); Odin lodged with the giant Baugi and served him for an entire summer (*Skald* 6); the gods feast with the giant Aegir (*Hym* 39, *Skald* 42); many giants honoured the slain Baldr by coming to his funeral (*Gylf* 49); the giantess Bestla, married to the giant Borr, gave birth to the gods Odin, Vili and Ve, and is thus the ancestress of the ruling gods (*Gylf* 6); Tyr is greeted as a relative and son in the household of the giant Hymir (*Hym* 8, 11); Odin stayed with giants before heaven and earth were created (*Gylf* 3); Odin learned magic songs from his maternal uncle, a giant (*Hav* 140); the central activity of Thor's life is fighting giants, and hence he derives such titles as 'contriver of giant's deaths,' 'enemy and bane of giants' (*Hym* 19, *Skald* 12). This list of examples shows how deeply entwined through marriage, erotic adventures, and friendly or hostile interaction is the life of the gods with that of the giants, from whom they have descended.

III:2. Eddic giants often are like gods in character, qualities, and style of living. Thus, Odin is renowned for wisdom, and so are the giants, frequently described by such epithets as 'all-wise' or 'very wise,' and Odin had received a magic wand from giants (*Har* 20). Odin shows himself a master of magic chants (*Hav* 146-63), but he learned nine excellent chants from a giant (*Hav* 140); the giant Vafthrudnir speaks of himself as 'an aged chanter' (*Vaf* 9).

Physical prowess is an important attribute of the giants, yet often they do not measure up to Thor. The giant Hymir challenges this god to contests of strength—breaking a cup, carrying a boat, lifting a cauldron—in which the god emerges as being just as strong, or stronger than his adversary (*Hym* 27, 28, 33). Thor and the giant Geirrod also measure their strength against one another, the giant hurling a glowing iron and Thor returning it with greater force (*Skald* 26). Their ways of conducting combat are also similar; the god Frey possesses a splendid sword which will fight of itself (*Scir* 9), and the giant Surt also holds a mighty sword in waiting for the final battle with the gods (*Gylf* 4). Valkyries (shield-maidens) are named with the goddesses (*Gylf* 36); the giant girls Fenja and Menja have performed the office of Valkyries (*Grot* 13-15), and the giant's

daughter Skadi goes forth armed like a shield-maiden in helm and birnie to avenge her father's death (*Skald* 3). The giant Hrungnir's way of fighting is to throw a whetstone; his adversary Thor also hurls his weapon against this giant, and the two missiles meet in the air; the throwing of a whetstone by Odin results in the deaths of nine men (*Skald* 6).

As the giant builder raises a *borg*, the fortress of the gods, (*Gylf* 42), so the gods construct a *borg* which they call 'the world' (*Gylf* 8), and the sanctuaries of men (*Vspa* 6); they also build a bridge from earth to heaven (*Gylf* 13) and the dwellings of the Aesir (*Gylf* 14). As the gods erected *midgardr*, 'the enclosure in the middle,' from Ymir's body (*Grim* 41, *Vaf* 21), so the giant Fjolsvid builds a *gardr* (an enclosure which holds a sanctuary) from the limbs of Leirbrimir, an otherwise unknown figure (*Fjol* 2).

Giants may fall into a mighty fury, a 'giants' wrath' (*Grot* 23, *Gylf* 42); however, the parallel term 'fury of the Aesir' (*Skald* 25) testifies to the same inclination among the gods; it is usually Thor who must be restrained from his sudden wrath (*Gylf* 49). The giant Hrungnir has a head and heart of stone (*Skald* 25); a piece of stone entered into the head of Thor, and it never was removed (*Skald* 25).

Giants are family men having wife and offspring; for instance, Nott is married to Naglfari and their son is Audr (*Gylf* 10). Just so gods marry their own kind to live with their children; e.g. Odin married Frigg, who bore Baldr (*Skald* 13). Household equipment and eating habits may be the same: the cauldron which once belonged to the giant Hymir later served the gods in their festive meals (*Hym*). The food offered by the giants Hymir and Thrym to Thor—oxen, ale, cakes, salmon—is most agreeable to the god (*Hym*, *Thrym*); the festive gathering in the hall of Aegir is not unlike the banquets of the gods (*Skald* 42); both the giant Hrungnir and the god Odin are proud to possess swift horses (*Skald* 25).

The giant Hraesvelg creates a natural phenomenon, the wind, when he flaps his wings (*Gylf* 18, *Vaf* 37); but Thor caused the ebb of the tide when he drank deeply from a horn which drew its liquid from the ocean (*Gylf* 46). Hraesvelg and Thjazi can be seen in the shape of eagles (*Skald* 3, *Vaf* 37); Odin turns himself into an eagle or a serpent (*Skald* 6); the god Heimdall appears in one poem in the form of a seal (*Húsdrápa*, cited in *Skald* 16). Freyja and Frigg wear 'the garment of a falcon' (*Skald* 3 and 22). The sons of a certain giantess are in the form of wolves (*Gylf* 12); those of the goddess Gefion, oxen (*Gylf* 1). The giant Aurgelmir was miraculously born of icy waves (*Vaf* 31); the birth of the god Heimdall of nine virgin mothers was no less miraculous (*Gylf* 27). Thor, the bane of troll and giant, bears the name of giant in one kenning: 'the giant of the wading of Vimur' (*Skald* 12).

While we have noted through these instances that the qualities and actions of giants are in many ways like those of the gods, we must also remember that in others they are utterly different. They can be of monstrous aspect, with three heads, six heads or even nine hundred heads (see above p 73); no such monstrosity is ever reported of a god. The offspring of unions between gods and goddesses do not show the form of beasts (the serpent and the wolf begotten by Loki, who occasionally counts among the gods, came from his mating with a giantess). With the exception of Heimdall, gods and goddesses originate from the intercourse of male and female, while giants may arise in many ways—begotten by a giant's feet, or growing from his arm, or quickened in the melting ice.

Gods do not give of themselves to become part of nature around us, whereas the blood of a giant formed the sea, and his skull the sky. Gods are thus apart and distinct from the world which they have founded and which they rule. We do not find them as ancestors of giants, but only as their descendants; sometimes as their pupils, never as their teachers. The development thus goes from giant to god, and not from god to giant. Also, with the exception of Odin, gods are not as strongly endowed with magic wisdom as giants are, but rather with the virtues of courage and manly strength.

While there is much that is alike in the two races, who apparently acquired features from one another, the gods are clearly closer to the shape of men. The texts are explicit in telling of the gods' descent from giants; they are also testimony to an inner development by showing us many hybrid forms, with the complete monster at one end of the scale (animal shape, virgin birth, equation with the landscape), and at the other end figures which represent the highest form of man. Yet even Thor, of whom no animal transformation is reported, carries in his head a piece of stone—a vestige of his giant ancestry. And though he fights like a man, not by magic but by strength of arm, he too is able to recall to life his slaughtered goats.

Since gods and giants are so closely inter-linked in action and character, it would not be easy to consider giants, as von Sydow did, as imported matter, as foreigners and invaders from the folktales, and so to refuse them a place in northern myth. To do so would be to deny a place in myth (and thus in faith) to the Eddic gods as well. Such a denial has, in fact, been put forward, for Eddic poetry and prose were believed by some scholars to be expressions of literary creativity rather than of faith. This is not the place to prove the validity of the *Eddas* as documents of faith. However, I will show that some of the motifs which are attached to Eddic giants find parallels in non-Germanic myth and ritual, i.e. in religious contexts.

III:3. That there existed an earlier race of gods against whom the later gods turned in hostility is true not only for Germanic but also for Greek and for Akkadian tradition. The Giants and Titans of the Greeks were ultimately defeated by Olympic Zeus; the great god Marduk of the Babylonians opposed those from whom he was descended, who were fighting under the leadership of Kingu.³³

As in Germanic myth the universe was fashioned by the ruling gods through division of the primeval being Ymir, so earth and heaven were created through the cleaving of the primeval monster Tiamat of the Babylonians.³⁴

Like the Eddic figures, the Giants and Titans of Greek myth exhibit monstrous features, such as serpents' tails or birds' wings;³⁵ monstrous too are the demons brought forth by Tiamat in order to fight Marduk. Many-headedness, an aspect of the Germanic giants, belongs also to the monsters of other nations: Typhon, subjugated by Zeus, had a hundred heads;³⁶ Yahweh of the Hebrews slew the many-headed dragon of the waters;³⁷ a seal shows the dragon of Babylonian tradition to have seven heads;³⁸ Iranian myth speaks of the three-headed dragon slain by Thraetaona.³⁹

Primeval beings can, like the giants, produce issue without 'help of tender love;' thus Gaia brought forth Ouranos and Okeanos; Egyptian Atum fertilized himself to give birth to the gods Shu and Tefnut;⁴⁰ Tiamat conceived monstrous children without a consort; the goddess Nammu of the Sumerians of herself gave form to earth and heaven.⁴¹

That the quelling of a monster is essential for establishing and preserving cosmic order we find in Babylonian, Hebrew and Indian tradition. The defeat of the dragon Vritra by Indra released the waters of fertility; after vanquishing Tiamat, Marduk set about organising the universe;⁴² the subjugation of Leviathan freed Yahweh to establish day and night and the sequence of the seasons;⁴³ just so the gods of northern Europe brought order after dismembering the giant Ymir.

As Germanic giants dwell in the depths of rocky caves, and one, Aegir, in the waters, so Tiamat and Leviathan are creatures of the watery abyss; the snake Python, slain by Apollo, is a monster belonging to earth and rock (or to a spring);⁴⁴ hundred-headed Typhon was banished after his defeat to Tartarus or beneath Mount Etna;⁴⁵ the Cyclopes, one-eyed monsters and master craftsmen, had at one time been exiled to the netherworld;⁴⁶ Ea and Enki of the Babylonians and Sumerians, who share with Germanic giants the possession of wisdom and skill in building, lived within the watery deep.

The account in the *Edda* of the building of the dwelling of the gods by a giant also finds a parallel in various traditions: a house is built for Marduk after his triumph;⁴⁷ the smith-god of Canaanite myth erects a palace for victorious Baal;⁴⁸ the construction of a dwelling and the king's installation in it are part of the yearly ritual drama of Memphis.⁴⁹

In the same way in which the giants of Germanic myth are not wholly vanquished, but present an ever-living threat, the dragon Typhon still exists as prisoner beneath a mountain; Vritra is cut in two but not annihilated; the dragon Asag of the Sumerians is held beneath a heap of stones. Akkadian seals show the defeated dragon yoked to the chariot of the gods.⁵⁰

Like the giants who form aspects of the landscape, the early generation of non-Germanic gods is seen as a portion of the natural environment. Gaia, the earth, gives birth to sea and heaven (Ouranos and Okeanos); Tiamat represents the primeval ocean; the Sumerian Enlil, the son of An (heaven) and Ki (earth), is the air which separates sky from earth.

The episode where Odin wrests the drink of wisdom and poetic inspiration from a giant of the deep, and then brings it into the keeping of men and gods, may be compared to a tale of the Sumerians. The goddess Inanna descended to the nether waters of a wise god of the older generation, and tricked him out of the *me*, the tablets essential to civilization, through intoxication; these tablets she then brought, though pursued, safely into her city Erech.⁵¹ Drunkenness played a part also in Odin's quest for the mead (*Hav* 13).

Though we have seen many resemblances between the spirits of the older generation of various mythologies, we must note also a basic difference between the Germanic giants and those who are apparently their counterparts. The northern family combines a monstrous aspect with powers of wisdom and creation. These roles have elsewhere been allotted to more than one figure: the wise craftsman, on the one hand, and on the other the monster which must be defeated. However, the marriage of the two aspects does also occur with the Greek Cyclopes, who are both monsters of the deep and builders of mighty walls.⁵² Another difference is that the Germanic family lacks any great primeval female figure.

The last list of instances shows that northern giants, whose existence is interwoven with that of the Eddic gods, also share, by their characteristics and their

dramatic roles, in unquestionably mythical and religious traditions from wider contexts. Again, it would be difficult to expurge the giants from the world of myth.

Von Sydow does not discuss the date at which the 'invention' of the race of giants is supposed, by his theory, to have taken place. The names of the family (*riso, risi, eoten, jötunn, thurs, thuri*) each have a cognate in another Germanic dialect, thus indicating the presence of the group in Primitive Germanic times. The poem about the giant maidens who flung the stone and moved mountains is usually placed among the older Eddic poems. The Old English phrase *enta geweorc* and the Old Saxon *wrisilic gewerc*⁵³ show that the notion of giants as builders and creators was extant when these two nations were still united (before 500 A.D.). Giants thus erected their mighty works at the time of the full flowering of the Germanic faith. We know that the Saxons, who possessed the concept, kept more staunchly than other Germanic tribes their loyalty to the ancient faith. Why then would it have been necessary for them to invent a race of mighty beings, if there was such faith in the power of the ruling gods? Nor would such an invention have been needed in later times, since then there was belief in the God of *Genesis* who had created all.

Let us sum up the argument so far. We have understood that the giants of folklore are closely related to the giants of the *Eddas* (I); that size was not their most important aspect, but merely one among various forms of monstrosity such as origin by virgin birth or animal shape (II); that they are closely entwined through their action and their qualities with the Eddic divinities, and that they also find a counterpart in the myths and rituals of non-Germanic nations (III). Since myth is understood to be an expression of belief, we may consider the birth of the figure of the giant to have taken place in man's faith rather than in man's playful imagination.

Let us now attempt to understand the role of giants, if seen and interpreted as figures of belief. It has been noted that they are clearly less anthropomorphic than the gods. And here our knowledge of the history of religions supports the *Eddas*, which regard the giants as ancestors of the gods; for it is true that a divinity of more fully human form is later in time than one of non-human appearance, even if it keeps occasional vestiges of the earlier epiphany. Thus the Egyptian goddess Hathor can still be seen with the horns of her form as cow, or Artemis can be pictured with the wings of a bird.⁵⁴

Let us now recall the actions of the folklore giants who moved or threw stones to raise a mountain or to form an island, or who carted rocks or carried them in flight to build a steeple or to erect a barn. There is an astounding consistency in this image of a being toiling in the mighty task of shaping our world, which remains perceptible through a multitude of motivations. We may also keep in mind that hardly any creature besides the giant (or the devil, his successor in some tales) is entrusted with building the world—hardly ever a Christian saint, or the Virgin Mary, or a pagan god. Thus giants are, above all, the forces to whom we owe the existence of our physical surroundings. If they were figures of belief they were, in that belief, the creators of the world. We may note that folk memory kept the archaic myth with great fidelity, and also remembered that the superhuman work was accomplished through bringing enormous stones. If such an important myth actually existed it must have left its traces also in the written texts; such may be recognised in the tale in Snorri's

Edda where a giant builds the fortress of the gods. Traces of a creation myth may also be encountered in the *Grottasöngur*; there the giantesses speak of distant days when they had laboured at the heavy task of hurling stones and moving mountains (11, 12).

Important myths, we know, are re-enacted in ritual (e.g. the victory of Marduk over Tiamat, the resurrection of Osiris). There is indeed evidence in the Germanic countryside of a belief that through the bringing and planting of enormous stones a special and a blessed place may be created. Huge stones were brought, probably with great difficulty, for the construction of megalithic graves; these kept their sanctity and significance through succeeding ages, and later generations still placed their departed in the vicinity of the ancient sepulchres, so that it was necessary for Charlemagne to forbid burials at pagan tumuli. Individual boulders and stone settings also may be encountered in field and forest; these too kept their numinous aspect, as for example the *Brutkoppel* of Schleswig-Holstein on which marriage ceremonies were enacted (see Müllenhoff's work cited in n.14, p. 105). It is likely that the planting of large stones in order to create a sacred place represents the re-enactment of a primordial event: the creation of the world in stone.⁵⁵

In the *Eddas* the giants are still connected with the tale of the creation of the world, though only passively, while the active role is accomplished by the gods. I suggest that folk tradition retained the earlier creation myth, in which the world was both shaped by and equated with the older generation of supernatural beings, while in the Eddic versions the later gods have assumed the arranging of the cosmos and also accepted credit for the identification of the giants with the landscape.

If the older forces, the giants, shaped the world and brought forth the race of gods, they must have had strong generative powers. Theirs is above all non-sexual creativity: forming the world through craftsman's skill, originating living shapes through virgin birth, giving rise to new forms through their deaths (a prevalent concept in religion), and also mastering the generative power of the word through their knowledge of magic chants.⁵⁶ (Compare Egyptian and Hebrew Myth, where the world originated through the word of Ptah and of Yahweh).

An aura of asexuality may in fact be discerned about the giants. 'You have the aspect of a giant; you were not born to have a bride,' Alviss is told by Thor in an Eddic poem. Gerd is threatened with unsatisfied desire, or perversions, and deprivation of the joys of sexuality, and at the same time with marriage to a three-headed giant (*Scir* 31, 34). It is possible that the conservatism of religion retained in the figures of the older race, the giants, memories of the time when the sexual act had not yet been related to reproduction, and the mystery of birth was attributed to various miraculous and magical activities. And it may well be that the later gods, the Aesir, represent among other things the new forces of creative sexuality, and that their victories over the older order contain a reflection of the moment of exultation when the phallus gained a function and importance equal to the function and importance of the womb.⁵⁷ The subjugation in the Eddic poem *For Scírnis* of a virginal and defiant giantess by the god Frey, who has been represented elsewhere with enormous genitals, may be symbolic of such a triumph.⁵⁸ The victory over the giant builder of Snorri's *Edda* was in fact achieved through the power of sexuality; the stallion which

had been helping him ceased working and followed the enticement of a mare (through a ruse of the gods), and because of this defection the wall was not completed by the appointed time. Later a foal was born to the mare and became the best of horses, serving Odin. This Eddic tale thus presents us with two forms of creativity: one non-biological, the shaping of the stronghold through the craftsman's skill, and the other biological, the begetting of the sacred horse through the union of male and female.

Whether the families of gods and giants—who have intermarried when we meet them in the *Eddas*, one partaking of the shape of beast and forest, deeply versed in magic skills and able to bring forth its own kind by itself, the other endowed with human beauty, creating and defending life through the power of the phallus and the sword—had originally belonged to different nations, we do not know. It is true that many waves of immigration washed onto the shores of Northern Europe, each group bringing its tradition of warfare and faith into the new land and accepting also much of what it found. We know that the Hellenes and the Babylonians took over much of the religion and mythology of the nations whose lands they had made their own. If the giants had, in fact, been the gods of the native population who then became part of the faith of the invaders, we would find an answer to their dual nature: that they were wise as well as monstrous, that they built sanctuaries even though they were the enemy. For they would, in this case, have created the dwelling places of the triumphant order. And as such they were remembered in the tales of simple folk: as those who had constructed the world in its splendour, its bridges, mountains, roads and habitations, and also as those who almost always met defeat.

87-34 Dunton Street,
Hollis, New York 11423.

NOTES

1. The names are: Icelandic, *jötunn*, *thurs*, *risi*, *tröll*, *gygr* (female); Danish, *Jætte*, *Rise*; Swedish, *jätte*, *rese*; Norwegian, *rise*, *berg troll*, *jötul*; Old English, *thurs*, *éoten*; German, *Riese*, *Hüne*; Old High German, *riso*, *thuris*.

2. *Edda, die Lieder des Codex Regius nebst verwandten Denkmälern*, ed. Gustav Neckel, Hans Kuhn, Heidelberg 1962; *Edda Snorra Sturlusorar*, ed. Guðni Jónsson, Reykjavík 1945. The following abbreviations have been used for individual poems of the Poetic Edda: *Alv* = *Alvismál*; *Faf* = *Fáfnismál*; *Fjol* = *Fjölsvinismál* (in Boer's ed. of the *Edda*, 1922); *Grim* = *Grimnismál*; *Grog* = *Gróugaldur* (in Boer's ed.); *Grot* = *Grottasöngur*; *Hav* = *Hávamál*; *Har* = *Hárbarðsljóð*; *Helg* = *Helgakvída Hiðrvarðzsonar*; *Hym* = *Hymisquída*; *Hyn* = *Hyndluljóð*; *Scir* = *För Scirnis*; *Vaf* = *Vaftrúdnismál*; *Vspa* = *Völuspá*; *Thryms* = *Thrymsquída*. For the two relevant sections of Snorri's *Edda*, *Gylf* = *Gylfaginning*, and *Skald* = *Skáldskaparmál*.

There has been some concern about the validity of these sources, since the material presented in them was not written down until Christian times. The composition of many Eddic poems, however, has been attributed to the pre-Christian era. Some of their statements are also confirmed by skaldic poets. The *Prose Edda* is the later work, written by Snorri, who lived at the end of the twelfth and beginning of the thirteenth century. Though he might have interpreted the ancient material in the light of his own time, one must trust him to have seriously endeavoured to present the inherited traditions in as true a manner as he could.

3. Ludwig Laistner, *Nebelsagen*, Stuttgart 1860; quoted by Broderius (see note 12), p. 4.

4. Wolfgang Golther, *Handbuch der germanischen Mythologie*, Leipzig 1895; quoted by Broderius (see Note 12), p. 6.

5. Jacob Grimm, *Deutsche Mythologie*, reprint of 4th ed., ed. E. H. Meyer, Graz 1953, III 150.
6. Eugen Mogk, *Mythologie*, in Pauls Grundriss III, 1891, as quoted by Broderius (see note 12), p. 4.
7. Schoning, *Dödsriger i Nordisk Hedentro*, Copenhagen 1903.
8. E. O. G. Turville-Petre, *Myth and Religion of the North*, London 1964, p. 80.
9. Carl Wilhelm von Sydow, 'Jätterna i mytologi och folktro,' *Folkminnen och folktankar VI* (1919), pp. 52-96.
10. Von Sydow, pp. 90, 94.
11. There is a very remote possibility that the Germanic figure (giant) was placed into a Christian context and that the giant succeeds the devil. A 'building devil' is not, however, prominent or even apparent in the conversion literature. And we may assume that the giant is the earlier form.
12. So by John R. Broderius, whose dissertation *The Giant in Germanic Tradition*, Chicago 1933, will be quoted in this paper, and by Valerie Höttges, *Die Sage von Riesenspielzeug*, Jena 1931. Tales concerning the construction of large buildings by giants are held to be etiological also by Erich and Richard Beitzl, *Wörterbuch der deutschen Volkskunde*, Stuttgart 1925, entry: *Riesen*.
13. For instance, a bridge across a brook in Switzerland is of stone: Wilhelm Grimm, *Deutsche Sagen*, ed. Hermann Grimm, Berlin 1891, I 224. Or a huge stone is brought for the building of a barn near Minden in Westphalia: Adalbert Kuhn, *Sagen, Gebräuche und Märchen aus Westfalen*, Leipzig 1859, p. 248. However, the prevailing mode of building in Alpine areas through the ages was placing logs on one another to make solid timber walls, while in northern Germany the technique was to build a wooden frame which was later filled with earth or rubble. In neither case would the bringing of large stones, ever-present in the tales, be appropriate to the purpose. Rudolf Henning, *Das deutsche Haus in seiner historischen Entwicklung*, Strassburg 1882, pp. 164-5.
14. We do not hear of any reason for the carrying of a stone by a giantess near the village Banterode. The apron holding the stone tore, the stone fell to the ground and may still be seen; Georg Schambach-Wilhelm Müller, *Niedersächsische Sagen und Märchen*, Göttingen 1854, p. 146. Nor is any reason recorded for the throwing of a stone by a giant in Schleswig-Holstein; the stone broke into pieces which are still present in the countryside: Karl Müllenhof, *Sagen, Märchen und Lieder der Herzogthümer Schleswig-Holstein und Lauenburg*, Kiel 1845, p. 269.
15. A giant and his horse are turned to stone by the dawn as they are bringing their last load of boulders, in a tale from Norway; Broderius, p. 25. It is said of a circular stone formation in Prussia, known as the 'Giants'Dance,' that giants turned to stone because they had been dancing at the time of the Holy Mass; Broderius, p. 50. The giant 'Wind and Weather,' who was instrumental in building a cathedral for King Olaf, fell to the ground when his name was called, and his body shattered into bits of flint; Grimm, (as in Note 5) I, p. 454.
16. The *Riesenstein* is situated on the Geissberg near Heidelberg because a giant threw it there against his enemy; Bernhard Baader, *Volkssagen aus dem Lande Baden*, Karlsruhe 1851, p. 318, quoted by Höttges, p. 29. Or a giant wished to throw a stone into the Rhine; the rock fell to the ground near the town of Zwingenberg, where it may still be seen; J. W. Wolf, *Hessische Sagen*, Leipzig 1853, p. 47. Other giants throw stones to win the hand of a princess, and the youngest wins her because he throws the furthest; M. Pröhle, *Unterharzsagen*, Aschersleben 1856, p. 38. Or three giants fighting for a piece of land throw stones at one another, but can never hit their target; Alfred Haas, *Pommersche Sagen*, Leipzig 1926, p. 55. Of giants of the city of Lübeck, it is said that they threw stones into the sea for their amusement, and therefore land and sea are today full of stones; Lutz Mackensen, *Hanseatische Sagen*, Leipzig 1928, p. 28. The last three instances are quoted by Höttges, pp. 26, 27, 23.
17. Sometimes the work is undertaken as part of a contest. Thus the churches of Tollbath and of Weissenstein were built by two giants in rivalry; the one who finished last was to lose his liberty; A. Schöppner, *Sagenbuch der bayerischen Lande I*, München 1852-5, p. 476. Or the builder expects a weighty payment: the devil built a barn for a farmer in Lower Saxony and was to receive what was 'hidden in the house,' which, however, was the farmer's unborn child; Schambach-Müller (see Note 14), p. 152. Or the devil demands a human soul in payment for building a bridge; Grimm (as in note 13). It is puzzling that the foe of God should take part in erecting churches and cathedrals. The stories occasionally motivate this strange behaviour through the devil's eagerness for human souls, or through his mistaking the structure for a brothel or a hunting lodge; Schöppner, p. 334.
- But at times no reason is recorded. In lower Austria, for instance, the devil had so overloaded his wheelbarrow while taking part in building a church, that he had to leave some of the stones, thus causing the creation of a hill; Broderius, p. 41. A giant in the Baltic area who was busy constructing a church became so angry when he learned that his name had been discovered that he threw a stone against the building; Inger Boberg, *Baumeistersagen*, Folklore Fellows Communications no. 151

(1955), p. 11. A number of Norwegian legends concern a giant transporting stones meant for building a church from the intended site for construction to one more suited to his wishes, and we may assume that he had an interest in the emergence of the house of Christian worship; Broderius, p. 33.

18. Examples of this activity of the giant or the devil are exceedingly numerous. A giant who had tired of wading through the ocean when he wished to leave his home in Rügen and pay a visit in Pomerania filled his apron with earth to build a road; some of the earth seeped through a hole, causing the formation of nine mountains near Ramin and later thirteen more, while the earth deposited after the completion of his work created the peninsula of Drigge; Grimm (as in Note 5), I, 443. Two giant sisters also, wishing to construct a road between their houses, began carrying a load of stones; one of them, frightened by a man taking aim at her and also by the thundering of Thor, lost her load, the stones of which are still around; Grimm, (as in Note 5), I, 444.

19. When one Tyrolean giant was murdered by another, his blood flowed out to create the Thyrsebach, and it is red in colour; Friedrich Panzer, *Bayerische Sagen und Bräuche*, München 1848, II 44, as quoted by Broderius, p. 35. A giant of the Harz Mountains region tries to jump over an entire village; in so doing he stubs his toe against the church steeple, and the blood from his injured foot forms a pool of red colour; Fr. Sieber, *Harzlandsagen*, Jena 1928, p. 4, as quoted by Broderius, p. 35.

20. In upper Austria they tell that the devil has been chained by God with iron chains; when he stamps his foot in anger there is an earthquake in the village; Adalbert Depiny, *Oberösterreichisches Sagenbuch*, Linz 1932, p. 248, as quoted by Höttges, p. 279. There is a belief in Norway that mist or fog are smoke arising from the giants' caves; Andreas Faye, *Norske Folkessagn*, Christiania 1814, p. 16, as quoted by Broderius, p. 90.

21. Broderius, pp. 70-72.

22. This complex of tales has been treated by Valerie Höttges, *Die Sage vom Riesenspielzeug*, Jena 1931.

23. Often it is the real or imagined dawn through which the craftsman is undone. The barn built for a peasant by the devil was to be completed by the time the cock crew; the farmer's wife woke the cock while it was still night, and at this stimulus it began to crow, and the builder lost his wages; Kuhn (as in Note 13). In cases where the builder has asked as his payment for the first living being to enter his construction, an animal may be chased through the entrance, to the great disappointment of the artisan; Müllenhof (as in Note 14), p. 275. The greater power of the ruling faith is shown in the tale where the devil must drop his stone, which he was bringing to complete a church, when the holy bells ring; E. von Freisauff, *Salzburger Sagen*, p. 546, as quoted by August Wünsche, *Der Sagenkreis vom gesprellten Teufel*, Leipzig-Wien 1905, p. 43. See also Lotte Motz, 'Snorri's Story of the Cheated Mason and its Folklore Parallels,' *Maal og Minne*, 1977, pp. 115-122.

24. So the devil smashes the *Teufelsmauer* near Weissenburg in Middle Franconia, which he had hoped to complete within one night; Grimm (as in Note 13), p. 139. The cock which the devil had received for building a bridge was torn to bits by the furious craftsman; Grimm (as in Note 13), pp. 137-8. The stones which bear witness to the builder's wrath often are still to be seen in the countryside.

25. Broderius, p. 25.

26. In north-western Germany, the presence of boulders and sand-hills is almost always attributed to the giant's shaking sand from his shoes; Broderius, p. 43.

27. An island thus originated near Wesenberg of Mecklenburg from the sand carried in a giant's apron; Karl Bartsch, *Sagen aus Mecklenburg*, Wien 1879, I 36, quoted by Höttges, p. 51.

28. A carter of Westphalia drives his cart into the excrement left by a giant, and half the village has to help him get free again; Otto Weddingen and Hermann Hartmann, *Der Sagenschatz Westfalens*, Minden i.W. 1884, p. 220, as quoted by Valerie Höttges, *Typenverzeichnis der deutschen Riesen und riesischen Teufelssagen*, Folklore Fellows Communications 122 (1937), p. 163.

29. For the appearance of the devil, see Grimm, as in Note 5, II 829-836; one finds animal shape or appendages, limping, dark colour.

30. Hanns Bächtold-Stäubli, *Handwörterbuch des deutschen Volksaberglaubens*, Berlin 1938-41, entry *Zwerge und Riesen*, 24.

31. Herodotus III 7, as quoted by Marie Delcourt, *Héphaïstos ou la légende du magicien*, Paris 1957, p. 112. Herodotus describes the visit of a Greek to the temple of Ptah (whom Herodotus equates with Hephæstos), whose image showed him as a pygmy.

32. Paul Sébillot, *Le Folklore de France*. Paris 1907, IV 8.

33. S. H. Hooke *Middle Eastern Mythology*. (Pelican) 1963, p. 43.

34. Hooke, p. 45; this tale was recited as part of the New Year ritual.

35. Jane Ellen Harrison, *Themis*, London 1963 (reprint from Cambridge 1911), pp. 451, 452; images of such 'giants' may be found on painted vases; Brit. Mus. Cat. B. 104; Gerhard, *Auserlesene Vasenbilder*, III 237.
36. Hesiod, *Theogony*, 825.
37. Psalm 74, 14; 'Thou brakest the heads of Leviathan in the waters.'
38. T. H. Gaster, *Thespis*, New York 1950, p. 149, n.6.
39. Gaster, p. 140.
40. Hooke, p. 72; they are 'air' and 'moisture.'
41. Hooke, p. 24; the name of Nammu is written with the ideogram for 'sea.'
42. Hooke, p. 45; his first act of organization is the building of a house for the great gods.
43. Psalm 74, 17: 'Thou hast set all the borders of the world; thou hast made summer and winter.'
44. Harrison, p. 424; also *Homeric Hymn to Apollo*, 282 ff.
45. Hesiod, *Theogony* 855 ff.; Pindar has Typhon buried under Mount Etna.
46. Hesiod, *Theogony* 145, 146.
47. Hooke, p. 45.
48. The construction of a palace occupies a large part of the Canaanite poem of Baal; Gaster, pp. 118-119.
49. Gaster, p. 404.
50. Gaster, pp. 150-151.
51. Hooke, p. 28.
52. There are in fact several races of Cyclopes. They are the sons of Gaia and Ouranos, according to Hesiod; they are a race of primitive shepherds who live in caves, according to the *Odyssey*; classical writers like Vergil placed them in Vulcan's underground smithy in Mount Etna; in classical Greece, ancient walls of cities (e.g. Mycenae) were attributed to the Cyclopes.
53. *Beowulf* 2717 (Klaeber); *Heliand* 1397 (Piper 1897).
54. The king Assurbanipal was nourished in infancy by the 'four teats' of the goddess Ninkhursag, according to an Assyrian text quoted by Gertrude Levy, *The Gate of Horn*, London 1948, p. 97. A stone dedicated to 'Zeus Ktesios' shows him in the shape of a snake; Harrison p. 297. On a votive tablet dedicated to 'Zeus Olbios,' the god is shown as having a bull's head; Harrison, p. 148.
55. That a tale about the creation of the world lies embedded in the building tales is supported by the view of Mircea Eliade, who holds that to religious man all building constitutes a repetition of the primordial act of creativity: the shaping of the world; Eliade, *The Sacred and the Profane*, transl. Willard R. Trask, New York 1959, p. 25.
56. We may recall that from his giant ancestors Odin learnt important magic chants.
57. Bronislaw Malinowski reports that even today there exist societies that have not yet related birth to sexual intercourse; *The Sexual Life of the Savages in North-Western Melanesia*, New York 1929, pp. 153-158. It appears that male sexuality was imbued with significance even in ignorance of its procreative power; this we may deduce from archaic representations of phallic men, and from the naming of the male member as *fascinus*, 'that which transfixes,' in Latin, or *göndull*, 'magic rod,' in Old Icelandic. We thus realize that male sexuality was thought of as magical rather than procreative power.
58. Adam of Bremen, IV 26; the god is named Fricco, a name commonly understood to refer to Frey.